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# Glory Be Revival of Neighborly Love

Calvin Burgamy  
*Georgia State University*

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# ***Glory Be Revival of Neighborly Love***

by

Calvin Burgamy

Under the Direction of Nancy Floyd

## **ABSTRACT**

This project is a video installation that includes filming the worship services of three small African American churches that exist within an area of rapid gentrification. Perhaps because of their tiny congregations, or racial makeup, these particular little churches seem hidden by a cloak of invisibility.

INDEX WORDS: neighborhood, black, African American, church, Hosea Williams Boulevard, gentrification, preacher, community, religion, storytelling, video



***Glory Be Revival of Neighborly Love***

by

Calvin Burgamy

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Fine Arts

in the College of Arts and Sciences

Georgia State University

2012



***Glory Be Revival of Neighborly Love***

by

Calvin Burgamy

Committee Chair: Nancy Floyd

Committee: Constance Thalken

Niklas Volmer

Electronic Version Approved:

Office of Graduate Studies

College of Arts and Sciences

Georgia State University

May 2012

## **DEDICATION**

This project is dedicated to all the invisible folks around us.

## **ACKNOWLEDGEMENTS**

I would like to acknowledge Martha Rees for being there and whose spirit made this all possible. I acknowledge Christina Price Washington and Candice Greathouse for being two parts of the three Cs. I would also like to acknowledge pastors Hubert Hamilton (Jesus House of Prayer), Richard Williams (True Deliverance Church) and H.T. Brock (Faith Christian Church) without whose cooperation this project would not have been possible. I also would like to thank my parents, R.V. and Ethel Burgamy.

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## INTRODUCTION

*“Perhaps if I did not have work that I like I would wash my hands all day or do something even more obviously clinically identifiable. Instead I make films.” Frederick Wiseman<sup>1</sup>*

This project represents a synthesis of several disparate artistic pursuits that have occupied me for most of my life: performing, photography, scriptwriting and, finally filmmaking. It also involves a further exploration of ideas I have previously investigated via my photography regarding the perception of diversity (including racial) and private and public space as a factor in the evolution of neighborhoods and society.

Storytelling is an integral part of my vernacular. For over 20 years I have performed a comedic commentary on everyday life. In the 1990s, performance artist Paul Botelho and I performed together. What we did wasn't standup; it was standup theater. For example, we created sketches titled, *I Came from Within Me*, *The Counts of Consciousness*, *The Western Cowboy Psychiatrist* and *Six Flags Over Kierkegaard* that were based on B-style horror, cowboy and detective films. These performances, as storytelling, eventually led me from photography to videography. While Botelho and I have gone our separate ways, I continue performing with a group called Whirled Headquarters, a salon type theater group that works with original music, poetry and video. Over the last three years we have created six short videos that range from autobiographical to experimental.

Throughout my production career, I have (mostly) refused a standard narration based work preferring instead to let the video speak for itself and make the viewer the

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<sup>1</sup> Siegel, Joshua, Marie-Christine De. Navacelle and Andrew Delbanco. Frederick Wiseman. New York: Museum of Modern Art, 2010, p. 30.



agent of interpretation. Although inspired by the role of the filmmaker “as author and participant,” as were Ross McElwee and Erroll Morris (Rothman, 2009), my preferred method of documentary is to have no narration. McElwee’s and Morris’ strengths are their ability to insert themselves into the narration without detracting from the subject. Indeed their participation enhances the topic. McElwee’s *Bright Leaves* is funny and charming and yet leaves the audience with an indelible knowledge of the effects of tobacco. McElwee and Morris have a rare gift for relating to their subjects and a general lack of pretension that makes their work *Work*. Their narration is refreshing and feels genuine because they form a relationship of mutual respect with their subjects.

Before I knew anything about the process of filmmaking I co-produced and co-directed *Howard Finster: Man of Visions* (1982), a documentary about one of the most well known folk artists in America. One major lesson I learned here was, like McElwee and Morris, I had the ability to gain the trust of my subject. My co-producer had called Mr. Finster and he agreed to talk to us. We met him at his house and place of work, Paradise Garden and in a few short moments it was as if we had known each other forever. We talked and filmed for over 8 hours that first day. I don’t believe Howard Finster ever met anyone he didn’t like, but the ease with which he accepted us made an indelible impression. I was more confident in my ability to communicate with people outside my normal sphere of influence.

In 2006 I met a man who glued toys to his car. From this meeting I created a short documentary about him, titled, *Harold “Too Tall” Jones* (2007). This film was the first documentary I produced where I consciously let the subject tell his story without help/narration. The most important thing I learned was that I didn’t need a clear idea of what the final outcome would be. I approached the process with a “clear and empty head

and discover themes during editing.” (Siegel, 2010) During the editing ideas coalesced and the narrative, sans voiceover, formed.

The video installation, *Glory Be Revival of Neighborly Love*, is an historical inscription designed to open discussion on the nature of the small church phenomena from Candler Road along Hosea Williams Boulevard to Cabbagetown corridor. Within this four mile area there are over 50 small churches in this four-mile area.

One of the goals of this project is to raise awareness of racial divisions that still occur in an area of Atlanta and Decatur that is rapidly gentrifying. The African American community is still the majority population, but their voices are not a prominent part of the neighborhood conversations. Another purpose of this project is to celebrate diversity along the corridor. This is a wonderful area, rich in history and culture and it would be a shame if it were to become another bland upscale inner city neighborhood.

The churches filmed are: The Jesus House of Prayer, True Deliverance and Faith Christian Church. It is important for the viewer of the installation to understand the time and place these houses of worship inhabit.

## THE WORK

*O, come you pious youth: adore  
The wisdom of thy God.  
In bringing thee from distant shore,  
To learn His holy word.* Jupiter Hammon<sup>2</sup>

In May of 2011, while pedaling my bike along Hosea Williams Boulevard, from Candler Road through Moreland Avenue and into Cabbagetown, I began to notice a few

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<sup>2</sup> Hammon, Jupiter. An Address to Miss Phillis Wheatly, Ethiopian Poetess, in Boston: Who Came from Africa at Eight Years of Age and Soon Became Acquainted with the Gospel of Jesus Christ... Hartford, CT: [s.n.], 1778.

small churches. My route included the communities of East Lake, Kirkwood, Reynoldstown and Cabbagetown. I didn't pay much attention at first. But gradually I saw that it wasn't uncommon for two small churches to be located across the street from one another. I started counting churches. Sometimes there were six or seven within three blocks of each other. Why, I wondered?

The *why* has been studied as far back as 1903 when Atlanta University commissioned the sociologist, historian and activist W.E.B. Du Bois, to do a study of the Negro church. In *The Negro Church: A Social Study*, he wrote, "The great engine of moral uplift is the Christian church. The church is a mighty social power." (Du Bois, 1903, p. 207) He had discovered that the church was not only a place for prayer, but also a haven from racism and injustice. Through the church a community could find service to their God, their race and their country. It was a means to organize, empower and to provide opportunity. (Du Bois, 1903)

I carried out research on these churches. I created a map, recorded interviews and church services and photographed the people and the buildings that comprise this "large" small church culture.

While there are many references to Atlanta's famous Ebenezer Baptist Church and the role of the church as a focal point of the civil right movements, in my research I found that there has been little recorded, outside of Du Bois' study, about the small neighborhood churches that exist east of downtown Atlanta. Given the dearth of recorded material about churches in this area my project can be seen as part of an ongoing investigation of the practices of churches in the Atlanta area. The project can preserve knowledge and illuminate "the cultural meaning of church, which plays a significant role in African Americana." (Brown, 2007)

To understand the area in which my project takes place it is necessary to provide background information on the extraordinary racial and economic shifts within the area. The socio-economic structure of East Lake, Kirkwood, Reynoldstown and Cabbagetown has shifted dramatically since the 1960s. *“The white folk moved out and are now paying anything to move back. – Frank Edwards, Atlanta Resident”* (Williams, Adelman, 2003)

Right down the street, next door, over there and over yonder gentrification is creeping through our neighborhoods and along our streets. Gentrification is a class phenomenon, a euphemism for real estate hustlers, urban pioneers seeking deals, bulldozers and soaring home values. Atlanta is a city whose population is 54% black and 38% white. While the churches in the Hosea Williams to Cabbagetown corridor are predominantly black, the neighborhood is rapidly becoming gentrified becoming mostly white.

Atlanta, a city of 420, 003 in 2010, has a history colored by cross cutting issues of race and class. Specific neighborhoods have and continue to change. The population in Atlanta was 67% white and 31% black in 1960 (1960, US Census Data). Starting as a white working class neighborhood housing mill workers, Kirkwood’s white residents moved to the suburbs in the 1960s. “Between 1960 and 1970, Kirkwood changed from being almost 100% white to almost 100% black. In Kirkwood, for example, 91% of residents were white in 1960; by 1970, 97% of the population was black.” (Shaw, Samuel, Sullivan Daniel (Shaw, 2011)

With the return of whites to the neighborhood property values have skyrocketed and driven lower income blacks out of the neighborhood (Williams and Adelman, 2003). As the white population increases and the black population decreases, one thing is noteworthy: in spite of this encroachment a vestige of the African American popula-

tion (in the form of at least 50 community churches) remains firmly entrenched within the rapid changes brought on by gentrification.

My challenge as a filmmaker was to represent a picture of this area and its churches so that viewers would walk away with knowledge and understanding about this invisible community. Like I did in *Harold "Too Tall" Jones* I elected to shoot first and ask questions in the editing room (Siegal, 2010).

The world is an everything-is-happening-at-once reality and is difficult to grasp or comprehend. But documentary film is a fantastic medium for bringing the invisible, the unknown and the unthinkable into the world's living rooms. I have been captivated by the amazing heroics of filmmakers and inspired by quiet homegrown personal narratives. Frederick Wiseman (*High School*, 1968) and the Maysles Brothers (*Salesman*, 1960) make documentaries that are shocking and riveting. Seemingly simple and narrationless their films open doors into important cultural institutions. The fly-on-the-wall camera style gives the audience an intimate view of authority (*High School*, 1968) and pursuit of the American dream (*Salesman*, 1960). Even *National Geographic*, although steeped in outsider point of view filmmaking, makes the world a smaller place.

Documentary film in its early years was considered a document that documented—an impartial true tale of the facts. Today most people have come to view the idea of a totally impartial documentary as folly, recognizing that everything in the process comes from some point of view. The subject, the P.O.V. of the camera, the narration and the editing are all subjective and in some way leads the viewer down an avenue of meaning. Most documentaries lead the viewer along with the help of a narrator.

Documents on film have a long history. Eadweard Muybridge's 19<sup>th</sup> century animated photographs and Auguste and Louis Lumière's scene's of urban life and Vertov's

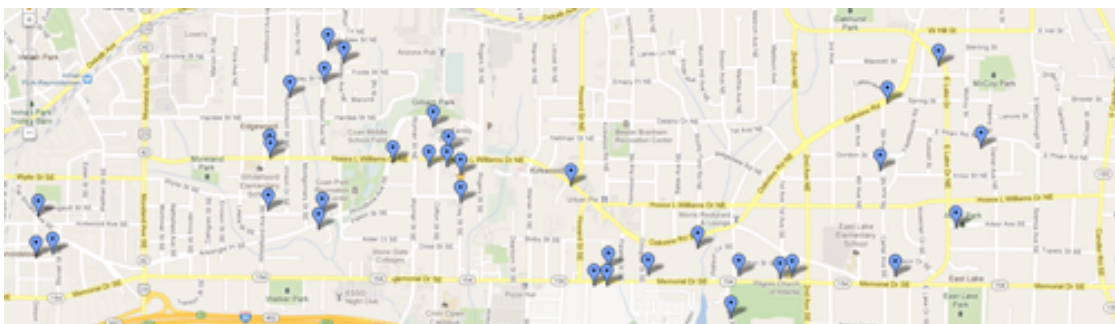
*Man with a Movie Camera* were early experiments in documentary filmmaking. The early filmmakers were inventive and employed innovative techniques that are still used in avant-garde and documentary film today. In the 1921 film, *Manhatta*, Paul Strand and Charles Sheeler juxtaposed images of Manhattan with title frames containing Walt Whitman's poetry. (Figure 1)



**Figure 1. Scene from *Manhatta***

## **RESEARCH METHODOLOGY**

I began my project by photographing and cataloging the churches in the neighborhood. I then created an interactive map using Google Maps (Figure 2) and a QR code link to the maps for those with smart phones (Figure 3). Pins indicate churches. When the viewer clicks on a pin, a photograph and address of the church appears. For the three churches I documented, there is also a link to a short video of the pastor and a service.



**Figure 2. Google Map of Area included in Thesis Project**



**Figure 3. QR Code**

I also created a database of the churches (see Appendix 1). The online database kept track of the ever-expanding number of churches. Two of the pastors I was asking to participate asked me what other churches were involved. I showed them my list and the list helped convince them that the undertaking was legitimate and they were part of a larger project. The database was also handy as a phonebook so I could easily contact a church.

In addition to the database I created a written introduction to the project that I could give out in person as the occasion arose (Appendix 2). If someone wasn't at the church I left the letter in the mailbox.

While not included in the final installation, I felt it was important to gather his-

torical background on each of the churches, so I interviewed the three church pastors: Huber Hamilton (Jesus House of Prayer), Richard Williams (True Deliverance Church) and H.T. Brock (Faith Christian Church). I learned that the Jesus House of Prayer is a combination of two congregations. The original pastor became ill and asked Hubert Hamilton to help out. Mr. Hamilton and his congregation were looking for a new building and ultimately the two congregations merged.

In the case of True Deliverance Richard Williams and his congregation took over a church that was no longer in use. Ms. Brock and her flock are renting a storefront, next to small sundry store on Hosea Williams.

Each of the pastors agreed, after our interview, that I could videotape one the services. This took some scheduling as each pastor wanted to tape a particular date or event. In the case of Richard Hamilton at True Deliverance, he wanted me to tape the youth related service. Mr. Hamilton wanted the week after communion. Ms. Brock's taping was delayed first because it conflicted with Mr. Hamilton's taping and then further compounded by the Christmas holidays. It was my impression from each of the pastors that some of the scheduling had to do with convincing the congregation to allow me to tape their service.

## **THE INSTALLATION**

Included in the installation is a drive-by video of the churches in the neighborhood, a projection of a Google Map page with church locations in the neighborhood, a table with the names and addresses of the churches (See Appendix 1) and three four-foot banners of the three churches. The banners are attached to a curtain that divides the



room. Behind the curtain is a single projection of the three church services and a church pew for viewers to rest while watching.

The outer room, which contains everything except the videotaped sermons, is designed to give the viewer a feel for the neighborhood: the Google map projection on the left wall, gives the area a spatial overview sensibility, orienting the viewer to the location in space of the “drive by” video of the churches, which is located on the right wall. I wanted the viewer to see the churches as most viewers would—from their car. The pedestal and viewer resource material, located to the right of the Google map projection, is where the viewer can pick up a program and enter the intimate and private black curtained area, where voices and singing can be heard. In this darkened space, a single church pew invites the viewer to sit down and see, feel and hear the direct impact of the preachers and the sounds of the congregation. My hope is that the experience is trans-portive. (Figures 4-9)

## **ANALYSIS AND CONCLUSIONS**

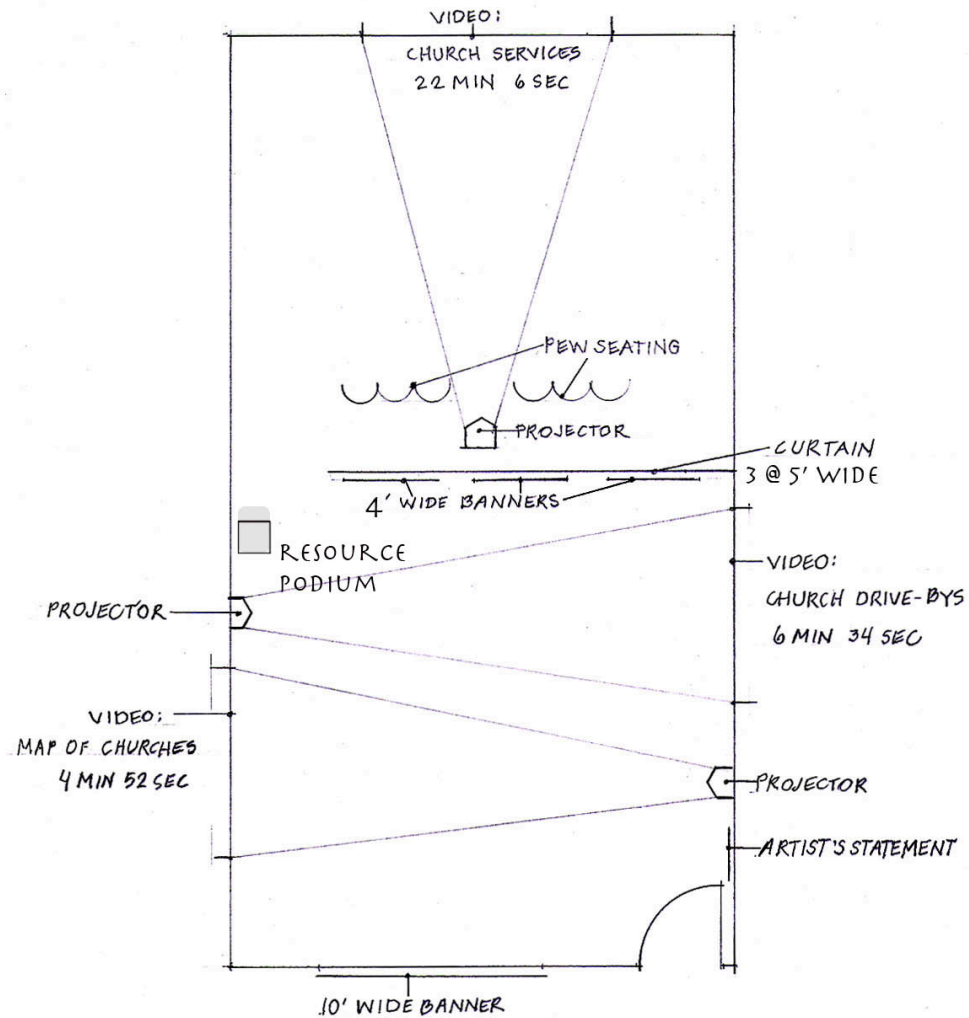
Most art projects sooner or later are confronted with the question: “Why would anyone be interested in this piece of work?” My belief is that a primary goal, as an artist, should be to observe and present that which normally goes unseen and to notice what’s going on right under our noses. The significance of this project is to make a contribution in making visible an invisible constituent of our communities.

There is a desire in this installation to express to the viewer more complex notions of community rather than just recording events. In presenting this project, I view myself primarily as an artist and a filmmaker who is trying to tell a story with a movie

camera. My hope is that the installation is a source of discovery for both the art crowd as well as the church participants.

*Glory Be Revival of Neighborly Love* will, hopefully, allow people to step back and think about the process of gentrification and to reflect on the power of memory as they revisit these neighborhoods. I have attempted to turn the gaze away from a dominant, directing gaze (although certainly there in the editing) and give a voice to those in the film.

GLORY BE REVIVAL OF NEIGHBORLY LOVE  
 FINAL M.F.A. PROJECT BY CALVIN BURGAMY  
 MARCH, 2012



**Figure 4. Illustration of Gallery Installation**



**Figure 5. Entry Banner**



**Figure 6. Curtains with vinyl church banners**

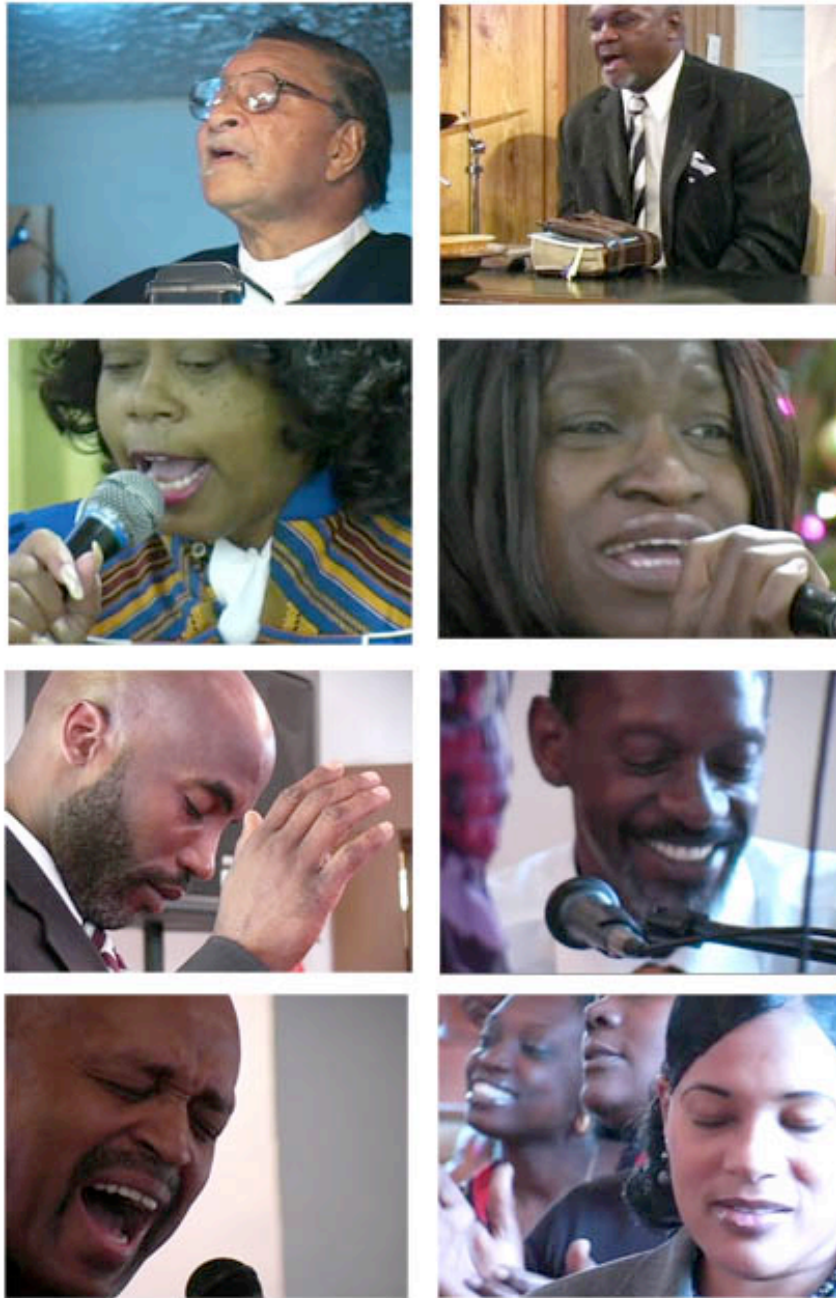




**Figure 7. Pedestal with Resource Material and Program**



**Figure 8. Church pew**



**Figure 9. Screen Shots from Services**



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## APPENDIX 1. CHURCH DATA BASE

Church	Pastor	Phone	Street	City	Zip	Relevant Links
St. Matthew Baptist Church	Rev Jimmy Scott		29 Clay St. SE	Atlanta	30317	
Faith Walk Ministries United	Dennis Byrd		75 Clay St SE	Atlanta	30317	
Shy Temple Christian MEC	Rev. Lamont Johnson		2000 Block Memorial Dr	Atlanta	30317	
Stanton Grove Baptist Church			2015 Memorial Drive SE	Atlanta	30317	
Trinity Tabernacle			1991 Memorial Drive SE	Atlanta	30317	
Grace Holiness Deliverance	W.C. Green		2090 Memorial Dr. SE	Atlanta	30317	<a href="http://www.facebook.com/pages/Grace-Holiness-Deliverance-Inc/183687428313589?v=info">http://www.facebook.com/pages/Grace-Holiness-Deliverance-Inc/183687428313589?v=info</a>
First Gethsemane Baptist Church	Rev. Macon Gwinn Sr.		2161 Oakview	Atlanta	30317	
Henderson Memorial Baptist Church			2246 Memorial Dr	Atlanta	30317	
East Lake Community Church	Tom Smith		207 E. Lake			
Bible Way Temple Of God	Bishop E. Dean	404-373-6079	207 1st Ave SE	Atlanta	30317	
Pilgrim Church of ATL			208 First Ave Atlanta SE	Atlanta	30317	<a href="http://www.facebook.com/PYCHOFATLTAKEO-VER?sk=wall&amp;filter=2">http://www.facebook.com/PYCHOFATLTAKEO-VER?sk=wall&amp;filter=2</a>
Tabernacle Missionary Holiness Church			102 5th Ave @ Oakview			
Liberty Missionaries	Willie R. Ellis, Jr.		2520 Memorial Dr. SE	Atlanta	30317	<a href="http://www.facebook.com/pages/Liberty-Ministries-Family-Worship-Center/179527782754?v=info">http://www.facebook.com/pages/Liberty-Ministries-Family-Worship-Center/179527782754?v=info</a>
Ingram Temple C.O.G.I.C.	Elder Samuel E. Hicks, Jr		1953 Hosea L Williams Dr NE	Atlanta	30317	
Macedonia Baptist Church	Rev Johnny Johnson		1723 Hosea L Williams Dr SE	Atlanta	30317	
Grace Tabernacle	Elder Eric Nesmith		1724 Hosea L Williams Dr NE	Atlanta	30317	<a href="http://www.youtube.com/watch?v=U7QOcysYH8c">http://www.youtube.com/watch?v=U7QOcysYH8c</a>
St. Mark Early Church of God in Christ	Jerry Myers		1689 Hosea L Williams Dr NE	Atlanta	30317	
Faith Christian Fellowship	Prophetess H.T. Brock, DD	404-552-8355	1619 Hosea L Williams Dr NE	Atlanta	30317	404-552-8355

Church	Pastor	Phone	Street	City	Zip	Relevant Links
Flat Shoals Towers Baptist Church	Reverend Williams Cuby		1693 Wade Ave NE	Atlanta	30317	
First Grace Baptist Church	Rev. Johnny Mincy, Jr		1492 Woodbine Ave SE	Atlanta	30317	
Disciples of Faith Holiness Church		404.373.8910	1481 Woodbine Ave SE	Atlanta	30317	
Cobb Christian Ministries			92 Whitefoord Ave SE	Atlanta	30317	
Morning Star Baptist Church		404.681.5776	197 Gibson St SE	Atlanta	30316	<a href="http://faithfamilyjesus.com/churchprofile.php?ChurchID=100954">http://faithfamilyjesus.com/churchprofile.php?ChurchID=100954</a>
Kings Memorial United Methodist Church	Emile Ennis	404-577-4790	1400 Hosea L Williams Dr NE	Atlanta	30317	<a href="http://www.ngumc.org/churches/detail/1146">http://www.ngumc.org/churches/detail/1146</a>
God House Holy Mansion			195 Stovall St SE	Atlanta	30316	
Greater Smith Chapel	Toni Belin Ingram	404 963 5215	183 Mayson Av	Atlanta	30307	
Liberty the New Creation Church			132 Mayson Ave NE			
New Supreme Church of God In Christ		404-377-2368	161 Wesley Av	Atlanta	30307	
Christian Family Worship Center			1401 Hosea L Williams Dr NE	Atlanta	30317	
Jesus House of Prayer	Hubert Hamilton	404 786 1855	833 E. Lake Dr			
Free Church of God in Christ	Dr. Costello Lowe	(404) 378-8131	70 E. Lake Av	Decatur	30030	
Little Friendship Baptist Church	Robert S. Welch		315 5th St.			
Mt. Zion Missionary Baptist Church	Reverend Dewayne M. McGuire	(404) 377-1143	2677 W. Pharr Rd	Atlanta	30317	<a href="http://mountzionbapt.org/">http://mountzionbapt.org/</a>
True Deliverance	Richard Williams	404-918-1351	1433 Hutchinson St NE	Atlanta	30307	
Philadelphia Church			1905 Hosea Williams Dr. NE		30317	
Greater Community Baptist Church	Rev. A.J. Cooper	404-688-7613	121 Flat Shoals Ave SE		30316	
Edgewood Holiness Church			85 Howard Av	Atlanta	30317	
Omega Holiness Church			621 Memorial Dr	Atlanta	30312	
Friendship Baptist Church			687 Gaskill St.	Atlanta	30312	
Eastside Christian Community Pentecostal Church			650 Gaskill St	Atlanta	30312	
Solid Rock Baptist Church			165 Berean St	Atlanta	30316	
Greater Mount Hermon Missionary Baptist Church			708 Kirkwood Av	Atlanta	30316	

Church	Pastor	Phone	Street	City	Zip	Relevant Links
Emmanuel Spiritual Holy Temple Church			697 Wylie St	Atlanta	30316	
Calvary Temple Holiness Church			1061 Memorial Dr	Atlanta	30316	
Thankful Apostolic Deliverance Temple, Inc.			1060 Memorial Dr.	Atlanta	30316	
Anointed Word of Life Ministries, Inc. & The Church of God			1500 Memorial Dr.	Atlanta	30317	
Strong Tower Ministries, Inc.,			1600 Memorial Dr	Atlanta	30317	

Link to Map: [goo.gl/YNkJf](https://goo.gl/YNkJf)

## **APPENDIX 2. LETTER OF INTRODUCTION TO CHURCHES**

Calvin Burgamy  
Georgia State University  
Welch School of Art & Design  
10 Peachtree Center Avenue  
Atlanta, GA 30303  
678-557-9855  
October 1, 2011

Dear *Community Church*

I am making a video documentary about the community churches of this neighborhood for my Masters in Fine Arts at Georgia State University. I selected this topic because I think the community churches form an integral, but often overlooked, part of the greater Atlanta community.

The first step is to map churches map [<http://g.co/maps/k7wp4>]. Then, I'd like to talk to church leaders to ask what you would like to see come out of this project. I'd like to get some history and other facts about each church. Finally, some participating churches may be interested in filming or having a service filmed.

The time line for this project is to complete mapping and interviews in 2011 and to complete the final project (editing, mapping, etc.) by March, when there will be a public presentation.

Other than publicly available information, I will not include any information you do agree to in the final product, but I think that collaboration with local churches will make the outcome much more valuable.

If you have any questions about me or this project, please feel free to contact my professors at Georgia State: Constance Thalken, Nancy Floyd and Niklas Volmer (main office: 404.413.5221).

Thank in advance for your time and attention. I look forward to talking to you.

Sincerely

*[sign]*

Calvin Burgamy

*Address*

*Phone*

[cburgamy@gmail.com](mailto:cburgamy@gmail.com)

## APPENDIX 3. INSTALLATION PROGRAM

### Acknowledgements

#### Many thanks to the following:

invaluable help and support in all aspects from encouragement to hemming the banner: Martha Rees

indispensable information on these Atlanta neighborhoods: Assoc. Professor of Sociology, GSU, Lesley Williams Reid (The Double Edged Sword of Gentrification in Atlanta)

camera and camaraderie: Christina Price Washington

great help with banner: Nell Ruby

moral support: Neta Counts, Emily Gwynn

technical support: Tami Stanko

installation assistance: Lisa Alembik, Jon Marcus, Matt Rosenberger, Hauken Washington

the pastors: Hubert Hamilton, H.T. Brock, Richard Williams

my parents: R.V. & Ethel Burgamy

(church on front of program: Bible Way Temple True Holiness, 207 1st Avenue at Memorial Drive)

**March 19-23 10am-6pm**  
**Reception Thursday, March 22, 2012, 5:00--8:00pm**  
**Ernest G. Welch School of Art & Design Gallery**  
**10 Peachtree Center Ave., Atlanta, GA 30303**



48+ small community churches exist along the Hosea Williams Boulevard/Memorial Drive corridor from Candler Road to Cabbagetown. Three of these churches are featured in this installation. Scan the QR code on the left with your smart phone and it will take you to the google map of this project. The one on the right takes you to a neighborhood history of Kirkwood by members of the community.





## Program

The race problem will be solved when Christianity gains control of the innate wickedness of the human heart, and men learn to apply in dealing with their fellows the simple principles of the Golden Rule and the Sermon on the Mount.

--Mary Church Terrell,

--Kelly Miller,

--W. E. B. Du Bois (Atlanta University Press, 1903)

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### Order of Videos:

Service 1.....Jesus House of Prayer  
pastor, Hubert Hamilton

Service 2.....Faith Christian Church  
pastor, H.T. Brock

Service 3.....True Deliverance Church  
pastor, Richard Hamilton

Total time: 22:07

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I live and work in an urban community undergoing gentrification. I see hallmarks of my culture being erased or pushed aside. I see black institutions, including the church, grasping for relevance in a community that is "safer and cleaner" but that has little affinity for African-American culture. Sure, there are new folks who love ethnic food or black theater productions, but in gentrifying communities nationwide, culturally specific programs, it seems, are becoming passé in the minds of "tolerant" and "open-minded" urbanites.

--Jason Davison, by Faith, The Web Magazine of the Presbyterian Church in America

## The Neighborhood

This project was conceived in May 2011 while I was riding my bike along Hosea Williams Boulevard and I began to notice the number of small churches.

This installation takes notice of the largely invisible community of small churches in this area that are holding out against the march of gentrification through their neighborhoods. They are historically important to Atlanta and to each of their neighborhoods..

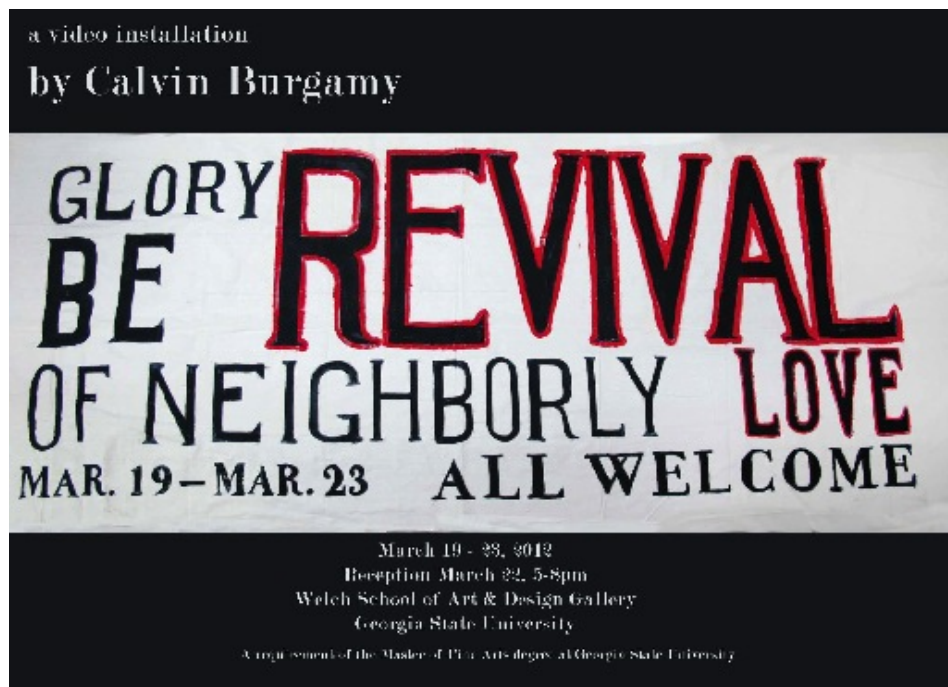
The neighborhoods in this project are East Lake, Kirkwood, Reynoldstown and Cabbagetown.

- According to the US Census the population in Atlanta was 61.7% white and 38.3% black in 1960.
- In the 2010 census the population of Atlanta was 54% black and 38.4% white.
- Between 1960 and 1970, Kirkwood changed from being almost 100% white to almost 100% black: 91% of residents were white in 1960; by 1970, 97% of the population was black.
- In Kirkwood white residents increased from 1% to 14% of the population between 1990 and 2000 and then to 37% by 2010.

All of us grow up in particular realities - a home, family, a clan, a small town, a neighborhood. Depending upon how we're brought up, we are either deeply aware of the particular reading of reality into which we are born, or we are peripherally aware of it.

--Chaim Potok

## APPENDIX 4. INSTALLATION INVITATION



10 Peachtree Center Avenue, Atlanta, Georgia 30303  
March 19 - 23, 2012  
Reception March 22, 5-8pm  
Gallery Hours 10am - 6pm, Monday - Friday

INVISIBLE -- 48+ CHURCHES FROM CANDLER RD TO CABBAGETOWN

